

DISCORDER

A guide to CITS fm 102
CABLE 100

Vol. 1 No. 9

OCTOBER 1983



Inside VANCOUVER NEW MUSIC
CH3 INTERVIEW
Music from ENIGMAS
DEVOTO, CABS, and more!

FREE

DISCORDE R

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Open Your Ears and Change Your Sight

"New Music": contemporary composition growing from serious music art traditions, West or East. That is how I define it. Recently, everybody who claims to be or do anything in sound now also claims the epithet. Constant usage by all and sundry has blurred any definition. But not for me. Hackles fly. Someone prepares to brain me with a drum machine. Carefully made up eyes role coiffureward in disgust. Exclusionist ideals!

Hold on a moment. The new music scene has been and remains the cutting edge for sonic experiments. I'll wager not many electro-synth organizations have lasted through, let alone digested, a performance of contemporary music from the sources I describe. For that matter, not many other people take the time or energy either. You should. It's important to know about the world we live in.

Musically, most of us still hanker after a harmonic language that was surpassed in the first decade of this century. Those who made the change were the great composers of that time: Debussy, Stravinsky, Bartok, Schoenberg, and Varese. These are the key names in shaping this century's so-called "serious" music. If you listen through their art, you will hear certain elements along with incredible craftsmanship. First, the breakaway from harmonic structures and tonal centres; second, the introduction of polytonality and polyrhythms; third, the influence, not imitation, of ethnic music; fourth, the development of serial music, using all twelve notes of our octave equally; fifth, the abandonment of notes for tones and sonorities. (Each characteristic sums up the corresponding composer's innovation.) As you can a doubt guess, a ten word

description does no justice to composers whose works musicians and scholars can study for a lifetime.

Since their time many events have occurred. Things changed. Music, like painting, theatre, and other arts, changed with the times. Unfortunately, the aesthetics of composers became separated from the expectations of most concertgoers in the 1930's. On the whole, since World War II serious (but not humorless) music composers have become less immediately comprehensible. The brevity of my article forces me to make this gross generalization to summarize a complex period. Electronics, spawning revolutionary notations, have changed the way music can look.

We live in a unique era. At no other time has there been such a widespread denial of contemporary work. For example, in Mozart's time if a piece was written more than a year before, or in another country, audiences were not interested. Today in Canada, how many are familiar with the output of Barbara Pentland or Claude Vivier? With society unsettled by various factors, most people seek art that comforts and lulls. Remembering that, notice the nostalgia for the surety of classical tonality and easily defined measures in most popular music. Meanwhile, art that studies and reflects on contemporary realities and truths continues to flow from various sources. An illustrative comparison in theatre could be made between playwrights Neil Simon and Samuel Beckett. The impressions left in an audience are very different. So too are the techniques used to leave that imprint. Yet, both write comedies of a sort. Its the same with music. In fact, staging and music are often



Stockhausen: tech whiz pinches finger.



R. Murray Schafer: Canadian, and important

combined, making a performance more important than a recording. Also important now are innovations offered through mathematics, chance operations, and magnetic tape.

If you've followed me so far, prepare to experience the real thing. The possibilities! New music concerts are put on at various places in Vancouver by different groups.

The Vancouver New Music Society is the cornerstone of public, non-academic new music concerts. Now in its twelfth season, each year the VNMS presents a series of recitals featuring performer, solo or ensemble, and composer. The Society is run by Paul Grant, musician turned co-ordinator, with help from members of academic, musical, and business communities. This year offers great value to subscribers. Including the first concert in September, a seasons ticket costing \$40 general and \$27 for students pays for 14 concerts. Even their occasional drinks are cheap!

Saturday, October 15, 8:00 p.m. Recital Hall, UBC.

Frances-Marie Uitti performs avant-garde pieces for cello. Composers featured include: John Cage, Louis Andriessen, herself, Ottawa resident Patrick Cardy, and Brian Ferneyhough's *Time and Motion Study II*, a technically demanding work written for her.

Tuesday, November 1, 8:00 p.m. Recital Hall, UBC.

Schoenberg Ensemble, a famed chamber group from the Netherlands play fascinating transcriptions of music by Debussy, Max Reigiger, Busoni, and Zemlinsky among others.

Sunday, November 13, 8:00 p.m. Vancouver East Cultural Centre.

New York experimentalist composer Alvin Lucier performs works still being debated, perhaps *Moving Lines of Silence*.

Sundays, November 20, 27, December 4, 2:30 p.m. Museum of Anthropology, UBC.

Special World Music Series featuring cantor Murray Nixon for historical Synagogue chant, the Vancouver Koto Ensemble, and Davinder Hundel, classical East Indian violinist, respectively.

Sunday, January 29, 8:00 p.m. Vancouver East Cultural Centre.

Challenging Dutch composer Louis Andriessen appears with local musicians in a performance of his works *Hoketus*, and *Il Duce*.

Sunday, February 12, 8:00 p.m. Vancouver East Cultural Centre.

Annual Evening of Electronics focuses this year on West Coast composers, some of the finest in this field. These will be Barry Truax, Jean Piche, Hildergard Westerkamp, John Celona, and Martin Bartlett.

Wednesday, February 29, 8:00 p.m. Ryerson United Church.

CBC Vancouver Chamber Orchestra with soloists Robert Aitken and Erica Goodman, both leading ex-

ponents of new music for their instruments. The program will be made up of works by Takemitsu, Komorov, Vivier's *Zipangu*, and the world premiere of *Altamira*, commissioned from John Burke.

Sunday, April 8, 8:00 p.m. Vancouver East Cultural Centre.

A concert to celebrate the twenty-fifth anniversary of the Canadian Music Centre. All-Canadian, it will include *Etudes for Piano* by John Beckwith and a new piece of from John Rea.

As well, there will be a series of Spring Concerts not yet finalized. Something else many of us are looking forward to: in May Laurie Anderson will give one performance of *United States, Parts 1-4*. Her last time in Vancouver, brought in by VNMS, was great! Last year she received raves in Europe. She is worth seeing! The exact date has not been worked out. Watch for it!

Beyond the VNMS, another venue to keep an eye and ear on is the Western Front Lodge. Performers local, national, and international appear frequently, at irregular intervals. Don't be afraid to call them.

All university music departments in the city (U.B.C., S.F.U., V.C.C.) have concerts of recent works, including student and faculty compositions. These are spaced throughout the school year.

Starting with the University of British Columbia out here at Point Grey, the music department tends to produce "conservative" new music. For those unfamiliar, do not be misled. That means they hark back, at times all the way to the 1950's. Us laypersons will still find much challenge and interest there. Every week is filled with concerts, but for new music alone watch for the Contemporary Players.

CONTINUED PAGE 2



Dada: Marcel Duchamp's haircut - 1927!



Laurie Anderson shows her sine language.

CITR DiSCORDER

fm 102 Cable 100

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WORDS FROM THE AIRHEAD

Space ... the final frontier. These are the voyages of the Starship Airhead. My five year mission. To explore strange new drugs. To seek out new ways of spending other people's money. To boldly and unabashedly waste time like no man has before ... What the hell am I going to do with all this space? A good gag can only hold my attention for so long. When it's a bad gag, well ... So what is all this claptrap you ask? It's your punishment for being a bunch of indolent, uncaring slob. You're making my job very difficult, I hope you know that! What's the matter, did you all run out of monogrammed stationery or something? Someone pull the plug on the old life support system? Hmm? Speak up! What have you got to say for yourself young man/lady? Obviously, no much. Untrue, actually. I did receive a letter from a fellow complaining about the atrocious sound quality of a recent CITR High Profile featuring The Circle Jerks. Unfortunately, airhead that I am, I lost the letter (suppose I shouldn't be admitting these "airors"). Nevertheless, what I'd like to see is some evidence that you're all at least one brainwave from comatose. Complaints are great. Complain a lot and often. Write poems, pose trivia questions, send money - anything. Be

symbolic; blow your nose in a piece of paper and send it in (might be tough to print, But I'll think of something). The address is, once again:

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Speaking of trivia questions, here's one to get you started. It's a toughie. What was the first song CITR played at the frequency of 102 FM. Jog those memories. The date was April 1st, 1982 at high noon. The first person to provide me with a correct answer will win a socially objectionable disease of his or her choice.

Here's a first for Discorder: a true blue retraction. CITR staffer Fiona MacKay bites the bullet.

"I have discovered that Walter Steding's latest album 'Dancing in Heaven,' which I reviewed in the May issue of Discorder, is in fact his second LP, not his debut, as I had stated. This first record is entitled 'New' and was released on Red Star Records (RS3) in 1971. It too was produced by Chris Stein, and features 'Shout!' (the old Isley Brothers tune) and Elvis' 'Hound Dog' (with Robert Fripp on guitar). In 1979, it was touted as a good record but, four years later is probably nowhere to be found.

Please accept my apologies for the error and spare me that terrible Airhead wrath."

That took real guts, Fifi. Rumors from various sources have The Cramps, Gang of Four, Violent Femmes, and perhaps Jonathan Richman coming to town in the near future (not on one bill, mind you). Time will tell how many of these actually pan out. Stay tuned to CITR for further updates. (Further update: Violent Femmes, Oct. 26th, SUB Ballroom).

It's rather distressing to observe the sagging attendance at the local gigs these days. I know "money's tight" as the old cliché goes but if local bands can't attract enough support to break even, we'll soon find ourselves with fewer and fewer opportunities to see these bands perform since there aren't many decent venues in this town to begin with.

On a related note, you might find it worth your while to check out John Barleys on Monday nights. A succession of excellent local and out of town bands have passed through there in recent months. As well, CITR's Hot Air Show lets off steam (often smelly, however) every Monday night in UBC's Pit. Especially good for those of you on a tight budget (don't everyone speak at once).

Set a course for the next page, Mr. Sulu. Ahead warped factor one.

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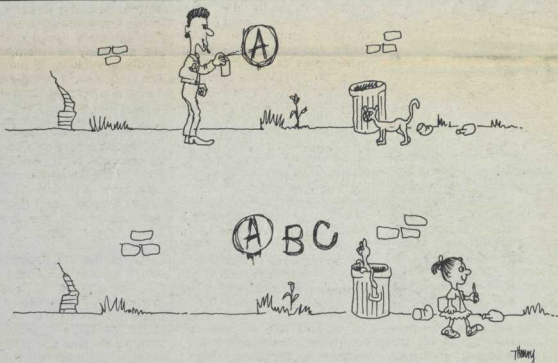
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CONTINUED FR PAGE 1

Listed concerts for the ensemble fall on October 13 and 14, November 2 and 3, February 3, 20, March 16 and 17; times alternate between 12:30 and 8:00 p.m. in the Recital Hall. There is no cost. Check with the department for info on other recitals of interest.

Simon Fraser University's music department, begun by Canadian composer R. Murray Schafer, is geared largely toward electro-acoustic and electronic composition, not traditional music performance like UBC. Works presented there, whether on tape, instrument, or both, tend to be more radical than those heard across-town. Resident ensemble Magnetic Band perform December 1 and January 20, both at 8:00 p.m. The Centre For the Arts also brings in experimental players from all over, so call them for a schedule.

Vancouver Community College has a music program I am not familiar with, so I can't tell you anything. Embarrassment!

Elsewhere UBC's Continuing Education offers a course on twentieth century music for laypeople starting in October. Their guest lecturers offer an intriguing mixture. Still more updated information on new music events will be available every Sunday morning on CITR in the New Music Calendar heard at 10:30 a.m.

There you have it. A summary of the new music season. At least what I, and as you can see many others, call new music. It might not all appeal to you. Perhaps not all of it will achieve artistic immortality. But remember, people laughed at Beethoven's late work. Stravinsky's *Rite of Spring* caused a riot. Just think of the fun in store for us.

- Paris Simons



Why is this man smiling? He's just discovered the Solid Pleasure of using CITR's new broadcasting equipment.

CITR INTERVIEW

CH 3 From Southern California

Channel 3 (AKA CH3) is an up-and-coming southern California group, and a perfect example of the recent renaissance of hardcore and punk that the area has been experiencing. The band has received rave reviews throughout North America and Britain for their two albums, *Fear of Life* and *After the Lights Go Out* (recently playlisted at CITR). CH 3 has just completed a continental tour, and Mike Dennis had the opportunity to speak with lead singer, lyricist and guitar player Mike Magrann while the group was in Vancouver during August. They appeared at Stalag 13 where they performed an action-packed and dynamic show.



CH 3 seems to be one of the few American bands that has broken through in Britain. Why is that, and how do you manage to get picked up by a British record label... that is a fairly rare occurrence for an American punk band?

Well, first of all, the British seemed to like our sound, because they said it was more melodic and harmonic than a lot of the other hardcore thrash bands. Secondly, the president of Posh Boy Records, our American label, Robbie Fields was raised over there, so he has a lot of British and European contacts. He goes back there quite a bit, so he picked up the No Future record label's *Punk and Disorderly* to distribute in the States. The deal was that No Future would pick up one of Posh Boy's bands to distribute records for in Britain. They knew CH 3 got a fairly good response over there, so they picked us.

You were supposed to tour Britain a few months ago but the tour got cancelled. What happened there?

It was just a day or so before we were to leave, and Blitz, the British band which was headlining the tour, decided to break up. So that messed it up for us since all the concert dates were all firmly set up for Blitz as headliners. As a result, we had to cancel.

Does CH 3 plan on going to Britain at a future date then?

It's really up to No Future records since they were promoting the tour. And then, it would have to be in the summer or Christmas break since Kim, our lead guitarist, and myself both are in college.

College students! What are you studying, and where at ... UCLA?

We go to Long Beach State actually. Kim is studying Sociology and communications, and I'm an English major.

That leads to another point... I've noticed that your lyrics seem to be a lot more intelligent than the average punk band. Also, your lyrics are more about personal and social topics, rather than political. Why is that?

Well, I think that more people, especially the ones attracted to our music, can relate to songs about social issues and everyday personal experiences as opposed to a song about the White House's policy on say, matters thousands of miles away in Nicaragua, for example. And admittedly, I really don't think I am enough of a political expert to be able to say what is right and what is wrong in the world of politics.

So you're definitely not a political band. You are fairly diverse in your sound. What do you consider yourselves as then... a punk band which has evolved into hardcore? (The difference, please?) - ED.)

Yes, basically. One of the things which attracted me to punk was that there wasn't really any limitations... that was one of the original concepts behind it. But now some people say well, in order to be a punk or hardcore band, you can't play under a certain rapid speed. Then, by saying that, they've lost the original idea behind the whole movement. Then next, they'll say in order to be a thrash band, you have to play as fast as possible and melt your guitar picks (everyone laughs ha!)



Speaking of thrash bands, are there still a lot down in southern California?

Oh yeah... there's hundreds of them now. If you want to be just a thrash band in the Los Angeles area, you just suffocate because there are so many of them, and hardly any clubs to play at. The clubs keep getting closed down, and running into legal hassles and so on.

That sounds similar to the club problems we face here in Vancouver. Is it true that some of the Dead Kennedys' gigs have drawn like 3,000 people or so and that they are really raking in the money from some of them?

Bands like the Dead Kennedys and Black Flag live off their music... they're touring and recording constantly. I've heard stories about the DK's demanding \$3,000 per show and flying to shows. But I'm not really against people progressing or whatever, because if people are going to spend a few bucks going to see a concert they may as well spend it on the DK's rather than Toto or Journey (more laughing ha! ha!)

What direction does CH3 plan to take in the future... more diverse?

Actually, the band just started out as a hobby, just to have a good time. Then we got a bit more serious. Putting out records allows us to tour to promote them, and it has worked out really well because we really enjoy touring and travelling, meeting different people. It's like a free vacation, you might say, since part of our travelling expenses are covered by Posh Boy Records. But if it ever becomes more work than enjoyment, then it isn't worth doing. We're still at the enjoyment stage of it, fortunately!

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Vinyl

ADRIAN BELEW

Twang Bar King (Island)

"rip bash smash burn up a
fret
i can keep it in tune and
nearly beat it to death
... oh listen baby
i ain't braggin' but i'm the
twang bar king"

Modest, Adrian Belew isn't, but he is honest. *Twang Bar King* is his second solo album. As with last year's *Lone Rhino*, it strikes immediately as a breath of fresh air in a commercial market that is fast becoming far too predictable. It is not one bright hit single surrounded by eleven mediocre backing cuts. No, here is an album on which all the songs are well worth listening to. Indeed, no two are alike. Is straight ahead chainsaw hard r&b to your liking? How about fusion, quirky electronics or ambiences? The unifying factor is this madman from the American mid-west who plays the electric guitar with a combination of finesse and true left field insanity. The Jimi Hendrix of the eighties, someone shouts. No, it's just Adrian Belew, but he is the Twang Bar King.

In case you've been hibernating for the past few years, Adrian Belew is the man Robert Fripp chose to play guitar with him in the most recent incarnation of King Crimson. As well, he's made guest appearances with Joan Armatrading, David Bowie, Riichi Sakamoto and Talking Heads (both live as a group member, and on many of the Heads' solo projects). His trademark (the Hendrix connection) is feedback. Point your guitar at your amplifier and cause aural chaos. Then try and create something with

it. Belew comes up with elephants, rhinoceroses, blue whales and assorted other strange of mythical beasts.

This weirdness can also be a problem though. There's a bit too much of it on *Twang Bar King*. One gets the impression that Belew is trying a little too hard to be unique - to make each song completely different from the one that preceded it, and this approach creates its own kind of predictability.

I'm being picky though. *Twang Bar King* is a delightfully abnormal album well worth the cost of purchase. One tune in particular, *The Rail Song*, stands already as a masterpiece of emotion and power. Here Belew takes on the persona of a hobo who's life has been spent riding the trails. There's a depth and sensitivity both to the vocals and to the ever tortured, multi-layered train whistle guitar that drives the song. One immediately thinks of Bruce Springsteen circa *Born to Run*. Powerful stuff. If only Belew could put together an entire album that is this strong. No, maybe not. It might be dangerous.

He can sing, too sometimes with remarkable power, as on the first tune on *Twang Bar King*, a searing cover of the early Beatles raver *I'm Down*. Belew matches Paul McCartney's raunchiness grunt for grunt, then embellishes it with his own particular brand of dementia. There's a lot of weirdness on the album. *She is not Dead*, a touching ode to the good old planet earth, sports a backwards guitar track as its instrumental foundation. *The ideal woman* features on tape various good folk from the streets of Cincinnati commenting on just that subject. Belew cuts in for the odd chorus and it makes for a lot of fun. In an ideal world it would be a top ten hit.

- Gerald Bostock

ENIGMAS EP (Mystery)



The 5-song self-titled EP by Vancouver's own Enigmas is their first effort on vinyl. Paul McKenzie and the boys has succeeded in putting out a decent effort for a band which hasn't been together all that long. The dictionary describes an enigma as "a riddle, or anything that puzzles or baffles." For me to describe or classify the Enigmas is precisely that. One can't pinpoint these guys as being any one particular type of band (ie: punk, garage-rock, rockabilly, electro-salsa-pop-core, etc., etc.). However, I will venture as far as to say that their music is fun, danceable, and, ah, different.

Side 1 kicks off with *Teen-age Barnacle*, which is my personal fave. The song evokes images of an animated cartoon sea movie, with clams clapping away, starfish dan-

cing around, loan sharks lurking, and barnacles flipping their lids. I especially liked those bubble sounds at the start and end. The B-52ish sounding guitars, wild sound effects, and humorous lyrics all add to the song's appeal. It's melodic and catchy as well. *Pancho Villa* follows, and can be described as a ballad about some heroic Mexican dude. The Spanish-acoustic sounding guitars and castanets make this song sound like part of a sound-track from one of those TV westerns that always come in at about 3 a.m. when there is no one awake except for a few all-night party commandos. The song is, well, unique but one of the weaker cuts on the record. Nice guitar solo in the middle, though. Last on Side 1 is *Roll with the punches*, an energetic, quick, pop number well suited for party dance music. I liked the saxophone blasts on this one, as well as some of Mike Davie's lead guitar riffs.

Daymare starts off Side 2 with a hunting premonition of doom for the working class. The body of the song then kicks in after the spy-movie sounding (you know: James

Bond, Dr. No, etc.) start. The song is average, nothing to really rave about. While listening to this tune I did notice how calculated, well-metred, and precise Randy Bowman's drumming is. Perhaps too precise, because a more diverse beat could have spiced the song up a bit. And I know Randy is capable of it from seeing and hearing him drum with his former band, the now-defunct Subhumans. *Greenstreet* is the final cut on the platter, and starts off with a funky bassline courtesy of Brian Eolinek. The rest of the group then kicks in, including that wild sax which reminds me of Bad Manners or Madness. The song has a catchy rhythm, and is definitely one of the highlights on the EP. The chorus keeps running through my head. Paul's voice here, like the rest of the songs, is clear, quite strong, and shows fair control. Reminds me of John Doe of X.

To tally it all up, this EP is a damn good first effort. It's well worth the five or so you'll have to shell (barnacle?) out for it. The packaging is close to professional. Production by Bill Barker at Profile Studios is right up there with the rest of the local studios, not bad at all.

Get this record and solve the elusive enigma!

- Mike Dennis

CITReport: Singles

ARTIST	ALBUM	DISTRIBUTOR
1 KRAFTWERK	Tour de France	EMI (UK)
2 ECHO & THE BUNNYMEN	Never Stop	KOROVA (UK)
3 FLESHTONES	Right Side of A Good Thing	IRS (UK)
4 ICICLE WORKS	Birds Fly	SITUATION 2 (UK)
5 CREATURES	Right Now	WONDERLAND (UK)
6 UB 40	Red Red Wine	DEP INT (UK)
7 TOM ROBINSON	War Baby	PANIC (UK)
8 LORDS OF THE NEW CHURCH	Live for Today	IRS
9 DOA	Burn It Down	SUDDEN DEATH
10 STYLE COUNCIL	Long Hot Summer	POLYGRAM
11 XTC	Wonderland	VIRGIN (UK)
12 X	Breathless	ELEKTRA (US)
13 TEENS KILL 4	Tell Me Something Good	POINT BLANK (US)
14 THE GLOVE	Like An Animal	WONDERLAND (UK)
15 THE FALL	The Man Whose Head Expanded	ROUGH TRADE (UK)
16 COMSAT ANGELS	Will You Stay Tonight?	JIVE (UK)
17 NEW ORDER	Confusion	POLYGRAM
18 ACTIONAIDS	Vagabond	**DEMO TAPE**
19 BLACK UHURU	Party Next Door	ISLAND (UK)
20 NEGRO & TESCO	Cost of Living	ALBION (UK)
21 FARMER'S BOYS	For You	EMI (UK)
22 MANIC HEAVEN	Ultraviolent	**DEMO TAPE**
23 CINEBAR	Another Fine Day	**DEMO TAPE**
24 A CAST OF THOUSANDS	On the Q.T./In for the Kill	**DEMO TAPE**
25 KID CREOLE & THE COCONUTS	There's Something Wrong ...	ZE (UK)
26 CAPTAIN SENSIBLE	Stop the World	A & M (UK)
27 BUNNY WAILER	Boderation	SOLOMONIC (JA)
28 GIRLS CAN'T HELP IT	Rhythm of the Jungle	VIRGIN (UK)
29 DER MITTEGANG	Started	**DEMO TAPE**
30 ROBYN HITCHCOCK	Kingdom of Love	ALBION (UK)
31 GANG OF FOUR	Is It Love	EMI (UK)
32 THE THE	This is the Day	EPIC (UK)
33 STRAWBERRY SWITCHBLADE	Trees & Flowers	HAPS (UK)
34 PUBLIC IMAGE LTD	This Is Not A Love Song	VIRGIN (UK)
35 HOWARD DEVOTO	Rainy Season	VIRGIN (UK)
36 JOHN FOX	Your Dress	METAL BEAT (UK)
37 THE SMITHS	Hand In Glove	ROUGH TRADE (UK)
38 SLEEPING DOGS	Same Old Story	CRASS (UK)
39 REDSKINS	Lean On Me!	CNT (UK)
40 PORT SAID	Monsoon/Rites of Passage	AEON (US)

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Verdict

DAVID THOMAS AND THE PEDESTRIANS

Variations on a Theme (Rough Trade/US)

David Thomas and the Pedestrians' latest album may make you ask yourself a few questions:

a) How can such an unlikely group of artists put together an album that's more infectious than pretentious?

b) How can a man with a voice like a gibbon communicate more feeling than Frank Sinatra?

c) Why don't records like *Variations on a Theme* arouse the public's reaction the way albums by Journey do? The answers lie hidden in the mind of the average consumer. David Thomas, Pere Ubu vocalist and everybody's favorite large person, has made a record that speaks to the sensibilities of the intelligent, open-minded listener with an impeccable sense of humor. Judging from the outcome of this album and his first art, 1982's *Sound of the "d and Other Songs of the Pedestrians"*, David's head is not a la ostrich.

Variations on a Theme presents itself as a more unified LP than *Sound of the Sand*; it is a record that truly deserves the title of "album." There is a continuity from beginning to end, reminding

us that the band is dealing in some thematic context. Just what that theme is still escapes me after several listenings.

New facets of the songs reveal themselves every time you hear the album - a guitar figure there, a yodel here - and your interest won't wane before you decipher the cryptic lyrics.

For this album Thomas has remained with the core of musicians used on last year's LP. Richard Thompson provides delectable guitar that is outstanding throughout, dispelling the label of "folkie" that many have placed upon him because of his association with Fairport Convention. Anton Fier of Lounge Lizards/Feelies/Pere Ubu fame and Chris Cutler, formerly of Henry Cow and the Art Bears and now collaborating occasionally with the Residents, appears on drums. Lindsay Cooper, Jack Monick and Jim Jones also contribute. How well such an assemblage of musicians with widely different backgrounds have managed to merge into a coherent unit is another intriguing aspect of *Variations on a Theme*.

Despite purporting to revolve their songs around a single idea, the band has not abandoned variety. There is a fatuous rockably ditty here as on the first album, and Richard Thompson stamps each song with his idiosyncratic talents. Although the post-industrial bleating that Thomas gave to Pere Ubu's music has been forsaken for a more docile style, his vocal chords prove to be versatile. He is a vocalist in the literal sense of the word, for he doesn't so much as sing but rather uses his voice to form musical sounds. These range from wistful meanderings through the higher registers to jiggly yelps reminiscent of a female Pekinese. Drums by Fier and Cutler are almost voices in themselves on most of the tunes. This album is a case of the whole being more than the sum of its parts; each player's performance creates a sense of novelty in every song that never wears out.

If you are a light-hearted iconoclast and are looking for inventiveness and eclecticism in the music you like to listen to, *Variations on a Theme* should belong in your record collection. One can only hope that musicians of such ability will continue to collaborate to produce fascinating work such as this album.

-Fiona MacKay

HOWARD DEVOTO

Jerky Versions of the Dream (IRS)

As the night on electropop beat of *Rainy Season* resounds in my ears, I cannot help but ponder the psyche of Howard Devoto. Being one of the progenitors of the so-called alternative music scene which surrounds us now, it has come to be expected that he will turn out original material, something which is distinctly lacking in his first solo effort *Jerky Versions of the Dream* (his Szajner project could hardly be called solo). Something new from (Devoto) has been long awaited (since '81 at least), and yet, though the release of the above single augured well for yet another album of substance, this LP somehow comes up empty. From his hit single (which I claim itself to the top of the CITR charts in less than 5 weeks) to *Way out of Shape*, the album is undeniably pop oriented, and likely to be a commercial success.

The thing which is so disturbingly missing from this release is the slightly paranoid sarcasm wit which has characterized Devoto's earlier work and has been one of his most attractive features. But Devoto, who frenzied tunes *Boredom and Breakdown* (off the Buzzcocks *Spiral Scratch* single) somehow captured the essence of and indeed provided much impetus to the early punk movement, is now a much more puzzling artist. Even his work with Magazine, which indicated a significant leap from his simpler, more emotional association with punk, reflected a depth of thinking and dexterity with words so often absent with many bands. This lyrical base, when combined with the outstanding musical styles of Dave Formula and John McGeogh could only be seen as a progression from the by-then dying punk movement. Devoto was ahead of the game and continued to pump out classics, most notably the three Magazine albums with the provocatively wordy titles *Secondhand Daylight*, *An Alternative use of Soap*, and *Magic, Murder & the Weather*. Almost all tracks (especially on the first LP) aggressively attacked all musical and lyrical/vocal barriers, which had not been challenged by most bands up until then.

And yet, here is an individual who we just MUST notice (if only for his past), and he has kicked us in the eye with what is, all told, a rather bland album. That isn't to say that Devoto's voice isn't still captivating, or that Dave Formula's keyboard expertise is in any way diminished. But most cuts on this album are flawed, mainly by the fact that neither of the two artists exploit their talents enough.

It's almost as though Devoto is openly admitting that he has run out of new ideas with the first track on the album, entitled ironically, *Cold Imagination*. The cut begins promisingly, with a

tortured yell from Devoto, and the music is mildly stimulating. Formula ever the contortionist in the background. But it is soon struggling though a bog of repetition of the same message

get me out of my cold imagination
let me out, I've got a cold imagination
through and through
hey I'm freezing, no news of a thaw
I don't know anyone I telephone any more

Lyrics which make us want to pause a moment to reflect on where the hell we're going when our pop hero evokes this dismal bit of hysteria.

Another track which deserves mention is, of course, *Rainy Season*, which is entrancing both in tune and lyrics. I think the song reflects a commercial move on Devoto's part, but it remains separated from most romance trash with its refreshing dance beat and penetrating, memorable melody. Similarly, *Waiting for a Train* is a blindly optimistic cut which although forging no new ground, is a useful cure for mild depression.

The remainder of the album alternates between the overbearing, slightly maudlin style of *I Admire You - CHQM-don't disturb-pop* that wouldn't even phase your mother (is Devoto's brain starting to soften?) and *Topless*, to the confusingly meandering tracks *Some Will Pay*, *Taking Over Heaven*, and *Out of Shape With Me*. The last of these is a disgustingly obvious regurgitation of *Way Out of Shape*, which is the only track on the album that retains some of the underlying cynicism which was so evident with Magazine.

So, instead of triumphantly taking a further leap forward, Devoto has dealt a cruel blow to his fan's expectations. *Jerky Versions of the Dream* is an album worth acquiring, though since it stimulates the listener to reflect on the state of the music scene and most importantly it leads to the question of where we might be going (and who will pave the way). It seems to suggest that a new philosophical and musical synthesis is direly needed, otherwise we'll soon end up in the same stagnant state which existed before punk happened (full circle).

- Sean Cahill

CITR Report: Albums

ARTIST	TITLE	LABEL
1 BIG COUNTRY	The Crossing	MERCURY
2 HOWARD DEVOTO	Jerky Versions of the Dream	IRS
3 ALAN VEGA	Saturn Strip	ZE
4 ELVIS COSTELLO	Punch the Clock	COLUMBIA
5 ENIGMAS	Enigmas EP	MYSTERY
6 TOM TOM CLUB	Close to the Bone	SIRE (US)
7 THE ALARM	The Alarm	ISLAND
8 KING SUNNY ADE	Synchro System	VERTIGO
9 BAUHAUS	Burning from the Inside	ROUGH TRADE (US)
10 DAVID THOMAS & THE PEDS	Variations on a Theme	POINT BLANK (US)
11 3 TEENS KILL 4	No Motive	SLASH
12 VIOLENT FEMMES	Violent Femmes	ISLAND
13 ADRIAN BELEW	Twang Bar King	SIRE
14 AZTEC CAMERA	High Land, Hard Rain	PHONOGRAM (UK)
15 MONSOON	Third Eye	SOME BIZARRE
16 CABARET VOLTAIRE	The Crackdown	RBI
17 RENT BOYS INC	Sneal for Joy EP	UPSETTER (US)
18 FLESHEATERS	A Hard Road to Follow	INCENDIARY
19 THE WILL	Causa Sui	SST (US)
20 SUBHUMANS	No Wishes, No Prayers	ELEKTRA
21 YELLO	You Gotta Say Yes ...	CNT (UK)
22 THE MEKONS	The English Dancing Master	CHARISMA
23 MALCOLM MCLAREN	Duck Rock	ATLANTIC
24 KISSING THE PINK	Naked	PTERODACTYL (US)
25 SHADOW MINSTRELS	Great Expectations	PASSPORT
26 KILLING JOKE	Fire Dances	IRVING (UK)
27 HUNTERS & COLLECTORS	The Fireman's Curse	WB
28 JULUKA	Scatterlings	NOMEANSNO
29 NOMEANSNO	Mama	ROUGH TRADE (UK)
30 VIRGINIA ASTLEY	From Gardens ...	STATIK (UK)
31 THE CHAMELEONS	Script of the Bridge	VIRGIN
32 XTC	Mummer	ARISTA
33 PETE SHELLEY	XL 1	NAIVE (UK)
34 PETER HAMMILL	Patience	COLUMBIA
35 TRANSLATOR	No Time Like Now	CHERRY RED (UK)
36 EYELESS IN GAZA	Rust Red September	ROUGH TRADE (BRD)
37 SURPLUS STOCK	Dance Ersatz	RED FLAME (UK)
38 ANNE CLARK	Chasing Places	AMERICAN (US)
39 NEW MARINES	No Peace	RCA
40 BONGOS	Numbers With Wings	

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THE MEKONS

The English

Dancing Master (CNT/UK)

Against all odds, The Mekons have released a four song EP entitled *The English dancing Master* on the extremely independent CNT label. Anyone who has followed The Mekons checked career knows how musically unpredictable they've been over the years and *The English Dancing Master* is no exception. At their outset The Mekons were a slightly deranged group of individuals riding the coattails of the dying English punk movement. Their sound was described as "mutant pop" and, appropriately, they could barely play their instruments. After several releases on four labels (Fast Product, Virgin, Red Rhino, CNT) they're a wholly different band. While they've retained their lovable lunacy, they take a far more understated approach to their songs. Gone are the crashing chords and shots of the classic *Where Were You* (1978) in favor of the swaying, hypnotic rhythms and pleasantly melancholy and melodic vocals that characterize *No Country Dance, Mr. Confess* and, to a lesser degree, *The Last Dance* which is, perhaps, the definitive track on the EP if only because it contains within it the hybrid folk elements found elsewhere on the EP. The country fiddle predominates with some strangely appropriate discordant guitar occasion. Ily rearing its head like an unwelcome guest at a party. The effect is patently silly and you get the feeling that it could only work on a Mekons record. Unlike the first three tracks, *Parson's Farewell* sounds, for the most part, like a straggling bunch of drunken Highland men having a good yell about nothing in particular and beat-

ing the shit out of some poor violin. A great song. All in all, a truly inspired record from a band who know they're never going to make any money but keep plugging away for their handful of fans and, basically, just for the fun of doing it. If you can find it, get it.

- Steve Robertson

CABARET VOLTAIRE

The Crackdown

(Some Bizarre)



'We wanted to try another formula, just change things around and see what the end result was, instead of carrying on releasing another album that we'd do in isolation and release on Rough Trade again. That seemed like a formula that we'd tried and tested and we thought it was getting a bit safe.'

- Richard H. Kirk, Cabaret Voltaire, Melody Maker, July 16/83

Why then does *The Crackdown*, the new product in question, seem safer than ever?

Perhaps what Kirk is trying to say, but doing a misleading job of it, is that he and Stephen Mallinder, the other half of Cabaret Voltaire, have never before attempted an entire album of club-oriented dance music. Well, the formula may be new to Cabaret Voltaire, but formula it is. What makes it such a safe choice - and a disappointing

one- is that just about everyone else has made it already. I'd somehow hoped that Kirk and Mallinder would have chosen not to jump on that already crowded bandwagon.

One eye on the chart and the other on the wallet makes a pair; it's only the unsuspecting listener who will be looking for innovation on this new album. Too bad, because it had seemed the Cabs had hit their stride in 1982 with 2X45 which were both highly original and incidentally danceable. Before that, particularly before the comparatively smooth *Red Mecca*, their music was complex, disjointed, and experimental. And although alongside other groups that have created their own versions of modern electro-pop - Yello and New Order, to name a couple- the new Cabaret Voltaire sound truer to their experimental roots, in fact the commercial sound of *The Crackdown* is all too obvious when compared to their older material. The only time *The Crackdown* gets away from this commercial formula is on the four-song 12" included (for a limited time) with the LP; it contains the only couple of songs that can't be danced to.

But even though *The Crackdown* is disappointing, it is still better than most other current efforts of its genre. After all, mechanical repetition, a strong percussive element, and endless electronic effects have always been essential to Cabaret Voltaire's music. With *The Crackdown*, the Cabs have proven that they are very capable of exploiting these elements as successfully as others have adopted them.

Originally, their conformity extended only to the narrow confines of their own music. Let's hope that, despite all indications, Cabaret Voltaire are not moving towards conformity of a different nature.

- Robin Razzell

CITR PROFILE: The Jazz Show

CITR devotes 3½ hours a week, Monday nights from 9:30 to 1 a.m., to the *Jazz Show*. Shelley Freedman and I, Fiona MacKay, alternate as hosts of this special feature, playing albums from CITR's jazz library and from our own collections to bring you a taste of the varied forms of music that come under the title of jazz. At 11 p.m. a new *Jazz Vinyl* feature. Since there is no radio station in Vancouver with a complete jazz format, we feel we are playing a very important role in bringing jazz music to the ears of the public.

Jazz originated over eighty years ago and has grown in popularity in every corner of "the world." It has taken many forms since its inception as a musical genre - dixieland, big band, swing, bebop, fusion, free jazz and innumerable permutations of these styles. It has been a herald of social change in every decade of the century, reflecting new attitudes among its musicians and fans.

Exemplary individuals have created songs that have withstood the tests of time and still sound as fresh today as they did when they were first written. These artists and songs are the cornerstones around which jazz has developed.

Jazz is not an easily accessible music. It takes a fair amount of exposure to even begin to understand the essence of it. Countless critics have tried to define it, but the feeling behind jazz cannot satisfactorily be captured in words (nor can that of Rumanian folk music - Ed.). The greatest jazz artists have created works that are so complex that even many of their peer musicians cannot adequately describe what makes them so unique. Thus there is a tendency for many of these works to be bypassed, works by such artists as Thelonius Monk, Charles Mingus, John Coltrane and Ornette Coleman to name a few. A radio station like CITR is the perfect outlet for jazz that does not fit into any particular mold. If the Layperson who doesn't play an

instrument (me included) can't put themselves into the jazz musician's shoes and understand how the music is conceived, then at least he can hear how it differs from other music of the artist's day and appreciate its melodic beauty and technical virtuosity.

Another of our aims on the *Jazz Show* is to present music by "up and coming" artists, particularly Canadian ones, and to preview recent releases. The high prices and limited availability of jazz albums deter many from exploring unfamiliar music. Hopefully by playing new artists' music and other recent albums, Shelley and I can acquaint you with the current state of jazz and with who will play important roles in the future.

We hope that you'll tune into the *Jazz Show* and open your ears to the wide variety of artists and styles that make jazz today so exciting. We invite all reasonable requests and comments that might assist us in preparing a better presentation. (The *Jazz Show*) Monday nights at 9:30 - hear you there! - Fiona MacKay

Monday to Friday

NEWS DIET

A healthy ingestion of news, sports, and weather five times each day.

Wakeup Report (8 a.m.)

Morning Newsbreak (10 a.m.)

Lunch Report (1 p.m.)

Afternoon Newsbreak (3:30 p.m.)

Afternoon Sportsbreak (4:30 p.m.)

Dinner Report (6 p.m.)

SPORTS (8 p.m., 10 p.m., 1 p.m., 4:30 p.m., 6 p.m.)

As well as regular sportscasts CITR features live play-by-play broadcasts of Thunderbird football, hockey and basketball games. *Birds Eye View*, UBC Sports special will now include Thunderbird Profiles.

GENERIC REVIEW (8:35 a.m., 5:35 p.m.)

An analysis of various forms of entertainment in Vancouver.

INSIGHT (6:13 p.m.)

A CITR editorial on any and every contemporary issue. Heard nightly after the Dinner Report.

AT UBC (7:30 a.m., 11:50 a.m., 4 p.m., 6:40 p.m.)

A UBC calendar of events heard four times daily.

HIGH PROFILE (8 p.m.)

An hour focus on musicians and bands which have surfaced and, at many times, stayed on the CITR Playlist past, present, and maybe even future. (See box for nightly features.)

FINAL VINYL (11 p.m.)

Each night one complete album is featured. (See box for nightly features.)

Saturday

THE FOLK SHOW (10 a.m. - 12 p.m.)

Mostly traditional folk music.

CITR PLAYLIST SHOW (3 p.m. - 6 p.m.)

Countdown of selected music from CITR's weekly album and singles playlist.

SATURDAY MAGAZINE (6 p.m. - 6:30 p.m.)

News, sports, a summary of the week's Generic Reviews, and surprise features.

Sunday

MUSIC OF OUR TIME (8:30 a.m. - 12:15 p.m.)

Classical 20th century music.

9 October - VNMS Concert Preview: Uitti, avant-garde cellist; preview on UBC Continuing Education course: 20th Century Music

16 October - VSO Concert Preview: Eckart-Grammatte, Stravinsky's Symphony of Psalms; Continuing Education Program #1: Historical Overview

23 October - VSO Preview: Hindemith's Mathis Der Maler; Continuing Education Program #2: Schoenberg and the Serialists

30 October - Hallowe'en Show; Webern Festival, Part 2; VNMS Concert Preview: Schoenberg Ensemble

SUNDAY BRUNCH (12:15 p.m. - 12:45 p.m.)

Showcase of literary works in poetry and prose.

ROCKERS SHOW (12:45 p.m. - 3 p.m.)

Reggae music from Jamaica and other areas.

RABBLE WITHOUT A PAUSE (3 p.m. - 6 p.m.)

Unusual, unpredictable, and unconventional describe this music show mixed with theoretical and practical banter.

SUNDAY MAGAZINE (6 p.m. - 6:20 p.m.)

Wrap up of the weekend's news and sports as well as a Generic Review.

FAST FORWARD (9:30 p.m. - 1 a.m.)

CITR's music alternative to our regular music programming.

Monday

THE JAZZ SHOW (9:30 p.m. - 1 a.m.)

An eclectic mix of musical jazz forms.

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Program Features

HIGH PROFILE 8:00 p.m.

for the month of October, 1983

Sat 1 Punk Poets #4: Various

Mon 3 Nick Lowe

Tues 4 More New L.A. Bands

Wed 5 Victoria Bands

Thurs 6 The Fall

Fri 7 John Foxx

Sat 8 Siouxsie and the Banshees

Mon 10 The Bongos

Tues 11 Colin Newman

Wed 12 Hunters and Collectors

Thurs 13 The Birthday Party

Fri 14 No High Profile Due to Live Broadcast

Sat 15 Penetration

Mon 17 T-Bone Burnett

Tues 18 Altered Images

Wed 19 Iggy Pop

Thurs 20 The Damned

Fri 21 The Supremes

Sat 22 Cabaret Voltaire

Mon 24 X

Tues 25 Lords of the New Church

Wed 26 Gang of Four

Thurs 27 Ian Dury

Fri 28 Brian Eno

Sat 29 Wreckless Eric

Mon 31 Easybeats

FINAL VINYL 11:00 p.m.

NEGLECTED ALBUMS for the month of October, 1983 - Every Sunday Night at 11:00 p.m.

2 LEV, BROWN, & HOLLANDER Deuxieme journee

9 UNIVERS ZERO Caux du Dehors

16 ART ZOYD Phase 4 (pt. 1)

23 ART ZOYD Phase 4 (pt. 2)

30 MOEBIUS Tonspuren

CLASSIC ALBUMS for the month of October, 1983 - Every Friday Night at 11:00 p.m.

7 Gun Club - Fire of Love

14 The Monochrome Set - Volume, Contrast and Brilliance

21 Yello - Solid Pleasure

28 U2 - Boy

Starting this month the Thursday night finyl vinyl feature heard at 11 p.m. will be replaced by "Mel Brewer Presents." Mel brings you the latest in local and international demos and independent releases.



Mary Jo of the Modernettes, in action at last months Corsage/modernettes gig at the SUB Ballroom.

Fridays ... ARTISTS ONLY

A new CTR public affairs program offering interviews with various artists.

7 Oct. - Eric Burdon

14 Oct. - David Johansen

21 Oct. - The Stranglers

28 Oct. - Wall of Voodoo

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am		Weekend Report	Weekend Report	Weekend Report	Weekend Report	Weekend Report	
9 am	MUSIC OF OUR TIME	AMNESTY ACTION	UBC on TAP	SPEAKERS CHOICE	CROSS CURRENTS	DATLINE INTERNATIONAL	
10 am	THE MUSIC OF OUR TIME	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	THE POLK SHOW
11 am	MUSIC OF OUR TIME	Generic Review	Generic Review	Generic Review	Generic Review	Generic Review	
Noon	SUNDAY BRUNCH	Lunch Report	Lunch Report	Lunch Report	Lunch Report	Lunch Report	
1 pm	THE REGGAE SHOW						
2 pm							
3 pm		Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	
4 pm	RABBIT WITHOUT A PAUSE	Sportsweek	Sportsweek	Sportsweek	Sportsweek	Sportsweek	CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	Evening Report	Evening Report	Evening Report	Evening Report	Evening Report	SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD	JAZZ CONTO					
1 am							
2 am							
3 am							
4 am							

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CITR'S
REGULAR ALTERNATIVE
MUSIC PROGRAMMING

PUBLIC AFFAIRS

9:00 a.m.

MONDAYS ... AMNESTY ACTION

A community access program providing a forum for human rights issues of concern to Amnesty International.

3 Oct - Human Rights: The Challenge

10 Oct. - Death of a Human Rights Worker

17 Oct. - Human Rights Violations in Zaïre

24 Oct. - A Korean Prisoner of Conscience

Tuesdays ... CAMBRIDGE FORUM

A new CTR public affairs program presenting authoritative speakers confronting issues of public concern.

4 Oct. - The Cold War and the Arms Race with M.I.T. political scientist Noam Chomsky.

11 Oct. - Fairness: Free Press Issue #1 with Thomas Winship, editor of The Boston Globe.

18 Oct. - Global Stakes: The Future of High Technology with Ray Strata, president of Analog Devices.

25 Oct. - Can't We Control Nuclear Weapons? with nuclear analysts Randall Forsberg, founder of the freeze movement, and McGeorge Bundy, proponent of a no-first-use policy.

Wednesdays ... SPEAKERS CHOICE

5 Oct. - Canada/USA: Speakout on Life with Uncle - several noted speakers discuss Canadian-American relations in a forum at UBC.

12 Oct. - China's Race Against Time: Modernization and Education with new SFU president William Saywell.

19 Oct. - Education Under Siege: Academic Freedom and the Cult of Efficiency with new UBC president George Pedersen.

26 Oct. - The State of Privacy in Canada: Was Orwell Right? with Peter Burns, dean of UBC's law faculty.

Thursdays ... COUNTER FORCE

6 Oct. - If You Love This Planet with Dr. Helen Caldicott, head of Physicians for Social Responsibility.

13 Oct. - The Global Imperative for Peace and Justice.

20 Oct. - The Deterrence Debate: Maintaining Peace or Fuelling Destruction?

27 Oct. - The Plight of Guatemalan Refugees with the music of Guatemalan refugee band Kin Latat.

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